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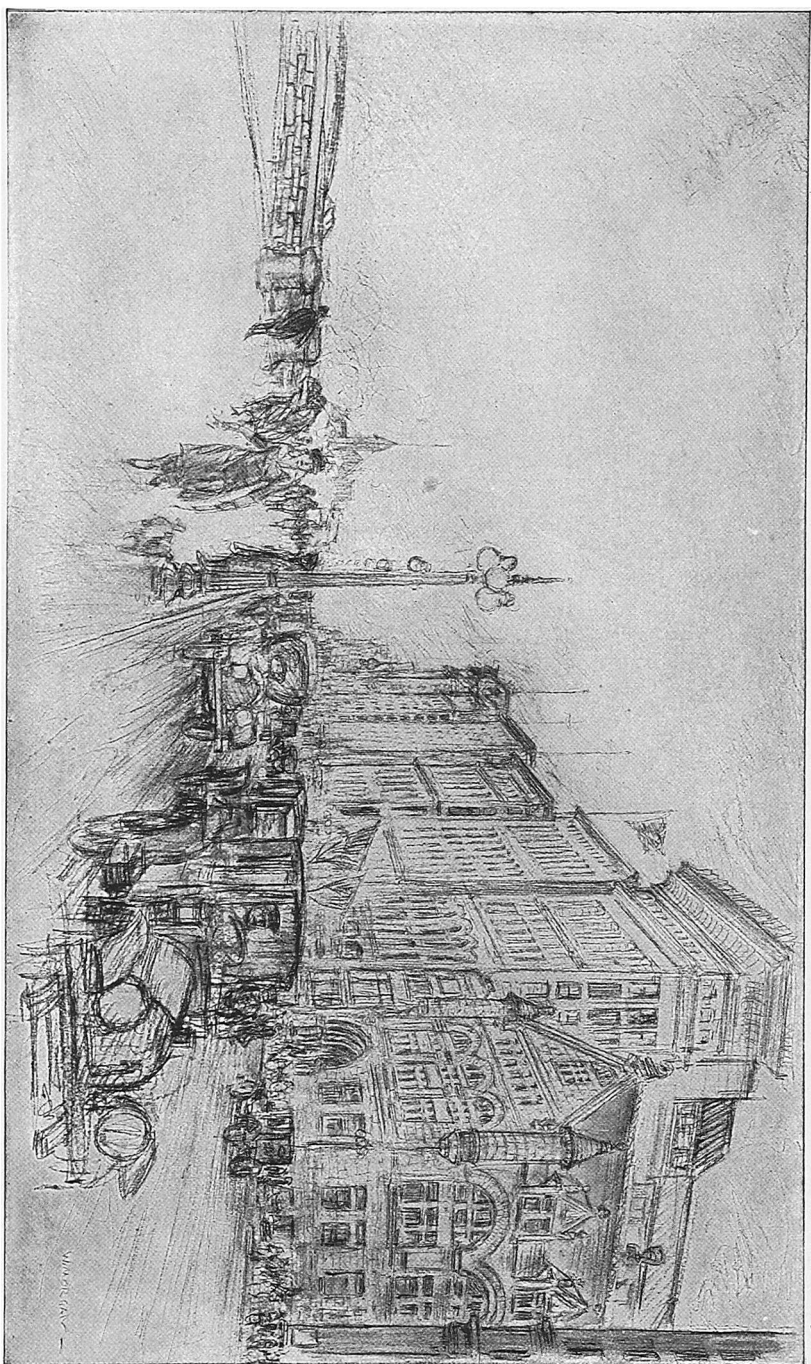
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MICHIGAN AVENUE—ILLUSTRATED BY WALLACE MORGAN FOR "ABROAD AT HOME," BY JULIAN SWEET—Courtesy Century Co.



"ON THE SANDMAN'S TRAIL"
By BESSIE POTTER VONNOH

Courtesy Art Institute



BALBIENELLO, LAKE COMO
By CHARLES WARREN EATON

Courtesy Art Institute

Exhibitions of the Works of Seven Contemporary Artists

By EVELYN MARIE STUART

THE seven special exhibitions which opened at the institute on December 10th will continue until January 3rd, presenting much that is of interest to the student of cotemporary art.

Deprived of European offerings we are obliged to fall back upon our own resources, nor is this a matter of regret, since the response of native artists has proven so worthy of our consideration. The seven exhibitions at the institute cover a wide range of subject matter and treatment including various phases of painting, sculpture and etching so that variety is not wanting.

One of the most pleasing spots of this display is the room devoted to the charming Italian landscapes of Charles Warren Eaton, whose studies of Lake Como and

its environments transport the beholder to the blue skies and calm waters of this land of beauty and song. The sizes of his canvases are so well adapted to home adornment and his subjects and the treatment thereof alike so peculiarly agreeable that one feels sure his work will not lack wide appreciation. This is one of the instances in which popularity carries with it no stigma for artists and laymen alike thrill to the exquisite charm of such scenes rendered with a graceful and refined art.

Among the most beautiful of these are the two herewith presented, that of *The Red Roofs, Bellagio*, being a particularly happy example of the art of Eaton at his best. The red of the roofs is soft and rich verging toward a rose and contrasting not too vividly against the blue waters and dis-



"MOTHERHOOD"
By BESSIE POTTER VONNOH

Courtesy Art Institute

"SATYR AND MAID"
By JANE PETERSON

Courtesy Art Institute



tant purplish hills, the creamy tones of stucco and fresh lively green of summer trees, all under the smile of the sun. *The Showery Day, Bellagio*, presents the same spot in another aspect, softened by rain and the humidity of the atmosphere. It would be hard to choose between the rain swept lake in velvety grey with the grey wrapped hills beyond, and the blue waters and purpling hills beneath a fair sky. Nature like a coquette is lovable in many moods and her true lover, as Whistler calls the artist, is never blind to her various charms.

Reflections, Lake Como is one of the tender nocturnes of this series, a nice study of reflected spots of pale greenish gold light from a grey evening sky upon the darken-

ing waters. *August Moon, Lake Como* is another canvas in which reflections have been well handled. Here the moon in whitey gold is reflected in our long splash in the neutral darks of the calm waters. One of the paintings in this collection suggested somewhat the older style of depicting the enchantments of Italian landscapes, so full was it of rich and varied color. In general the method pursued, while of the present day, is not too broad to be widely agreeable and readily appreciated and understood.

The collection of works by George Bellows bespeaks large ambitions and a love of the powerful mode of expression. About his groups of people there is a curious indi-



"THE DANCE"
By BESSIE POTTER VONNOH

Courtesy Art Institute

THE RED ROOFS,
BELLAGLIO
By CHARLES
WARREN EATON

Courtesy Art Institute



visuality difficult to describe or define, while some of his portraits, notably his *Girl With Red Hair*, show the influence of Robert Henri, with whom he studied at one time. His canvases are more pleasing than the reproductions in black and white convey, color contributing so much to their effect. Crowds with figures in varied action are a difficult feat to attempt, and yet, it is in this trying role that Mr. Bellows achieves the best expression of his art. *Love of Winter* and *The Circus* are characteristic and unmistakable while his *Club Night* with its flash of activity and violence as the glowing flesh of the two struggling boxers cleaves the dark shadows of the ring and the massed spectators, is full of a brutal but vital energy, altogether appropriate to the theme. It has just the proper balance of fascination and repulsion and answers the great fundamental requirement

of a picture, namely that of transmitting to the beholder the emotion which animated the creator of the work in the hour of its inspiration.

Two small canvases of the sea are attractive by reason of a strong sense of design in the spotting in of the various masses of color. In one a row boat in the foreground is being pushed into the water by a company of sailor men or fishermen whose poses suggest strain and concentration of effort. The other strikes a pleasing note with several little row boats moored out from the shore which sparkle on the blue waters as the light is reflected from their wet sides. These hang at either side of the *Girl With the Red Hair* and will be remembered by those who study a picture from the technical standpoint.

The *Girl With the Red Hair* is, as has been said, reminiscent of Robert Henri, the



"THE TROOPERS OF THE SKY"
By EARL H. REED

Courtesy Art Institute

green and black curtains recalling his *Thomas in His Red Coat* of the recent exhibition of American art. The girl herself is characteristically red headed, with the pale skin and "rimless," china blue eyes, devoid of lashes, which usually accompany the finest shades of this lovely auburn. She is forcefully and truthfully presented as an interesting, though not beautiful type of woman, and still the work is of value primarily as a picture, not as a portrait. The arrangement of masses of cold blue, black and green with touches of white lace at the throat, of pallid flesh tones and the dash of red in the hair being the chief matters of note.

A portrait of an elderly woman with a creamy wool shawl over her black gown, and another of a young woman in white,

seated and wearing a panama hat, will be remembered as excellent examples of the strength of Mr. Bellows in portraiture.

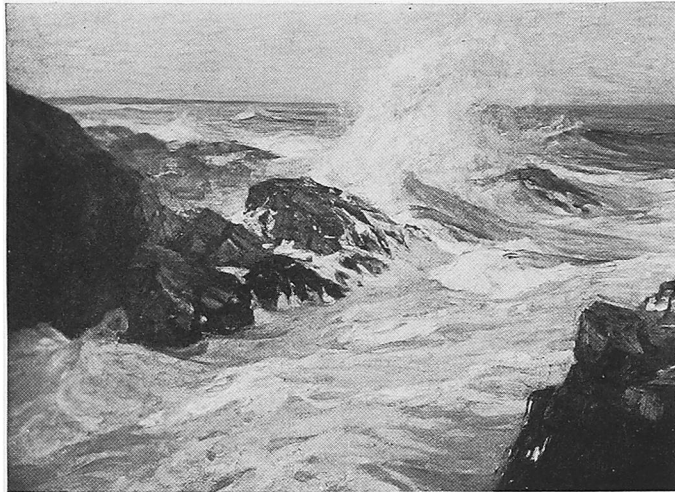
Jane Peterson is avowedly a lover of the outdoors in cultured gardens and a believer in the summer maid as a central theme or motive. Her canvases are largely devoted to fair maids in flower gardens, which are sometimes a background to their charms, and of which again they are merely a pleasing detail, or should one say rather a factor. The exhibition of American art included one of her canvases which will be remembered by its red reflections of formal flower beds and a gay parasol in *The Round Pool*. This picture forms a part of the collection under discussion which is full of color and sparkle.

Satyr and Maid is a green and luscious

garden scene, a riot of leafage when the sap is fullest, with touches of red posies. Against this background stands the slender maid, in traditional white with golden hair, reaching up toward a satyr of grey cement or stone.

Hollyhocks is full of outdoor feeling and sunlight as girl and garden divide the interest of the picture. Here is an abundance of fresh rich green, with red poppies, purplish pink hollyhocks and bobbing parasol contrasted against it. *Hydrangeas* is an even more attractive flower study wherein the rich purplish pink, or pinkish purple, of the flower masses is in most acceptable harmony with the olive skin and purple shadowed hair of the fair gardener. *Summer Reverie* is notable for the successful handling of reflections in the water and light strained through an orange parasol upon the fresh face and white gown of a wholesomely pretty girl, seated in a boat beside a stream.

Charles H. Woodbury spreads before us the panorama of the sea, tossing wildly,



THE NARROW COVE
By CHARLES H. WOODBURY

Courtesy Art Institute

rippling gently or lying in icy calm; awes us to reverence with stretches of lonely rock bound shores or desolate mountain peaks, delights us with glimpses of tropic isles and inlets, the limpidity of waters and the turbulent activity of waves. *The Narrow Cove* is a good example of his tales of the sea in moods of fury. The rush of waters through the narrow inlet has beaten the waves white and foamy. The rocks are in rather warm tones of grey and brown

and the treatment is broad and effective. *The Bark* seems altogether different in spirit and execution, suggesting Turner in the torn golden mists of its tempest riven skies, the gleaming ragged clouds sweeping over darkly emerald water, clear and cold.

Across the Cove and *The Thaw* are full of the refined grey misty tones of winter and snow with touches of turquoise blue in the waters of the former. Most interesting are eight decorative panels of the sea, four of them in most vivid purplish blue with dark



THE BARK
By CHARLES H. WOODBURY

Courtesy Art Institute



"HOLLYHOCKS"
By JANE PETERSON

Courtesy Art Institute

fishes plunging into the swelling waves. These are mere wave studies with no hint of sky or shore, simple fragments of the vast ocean presented for their own charm of deep color and wave formation. Contrasting with them are the four remaining panels of the sea in green and golden moods of calm and sunshine, near the shore, with happy bathers in the sheltered shallows. Their gay costumes and caps lend now and again a stronger note of green or a dash of scarlet. Nine small paintings of tropical shores were accepted, even by fellow artists, as exquisite gems of marine painting.

Robert Vonnoh presents a varied and extensive collection of paintings ranging through many fields. His portraits of men are strong and characterful, justice having been done to the intellect and personality of such distinguished sitters as Charles Fran-

cis Adams, Dr. S. Weir Mitchell and Daniel Chester French. The latter is a compelling presentation of a great man engaged upon a great work, the shadowy outlines of a group of sculpture forming a background for the figure of the artist as he sits upon the steps resting from his labors.

Of paramount interest, from a news standpoint, is Mr. Vonnoh's painting of the late Mrs. Woodrow Wilson and her three daughters, on a veranda at tea time. The first lady of the land presides at the tea table with her daughters about her in graceful and natural attitudes. The warm green light of summer foliage pervades the scene tinging the white gown of the youngest daughter, who wears a sash of light green which completes the harmony.

His portrait of *Bessie Potter Vonnoh* is full of the charm of vivacity and intelligence looking out from clear brown eyes.

This picture is all in shades of deep rose, verging to wine or chocolate rose in the shadows. The face is rosy and healthful, reflecting the rose lights around it, with creamy cap and collar and dark hair as contrasting notes.

Sweet Peas is a delicate and delightful study in grey, soft rose, purple and turquoise blue. The greys prevail in wall and wood work of the dresser, which has lines of blue. The Chinese jar adds a touch of robin's egg or turquoise, while the flowers, the snood about the hair and the ribbons of the negligee offer little snatches of purplish rose, such as one sees in the blossom for which the picture is named. The colors are refined and delicate, and the woolly surface of the pigment gives something of the softness of tapestry, at the proper distance.

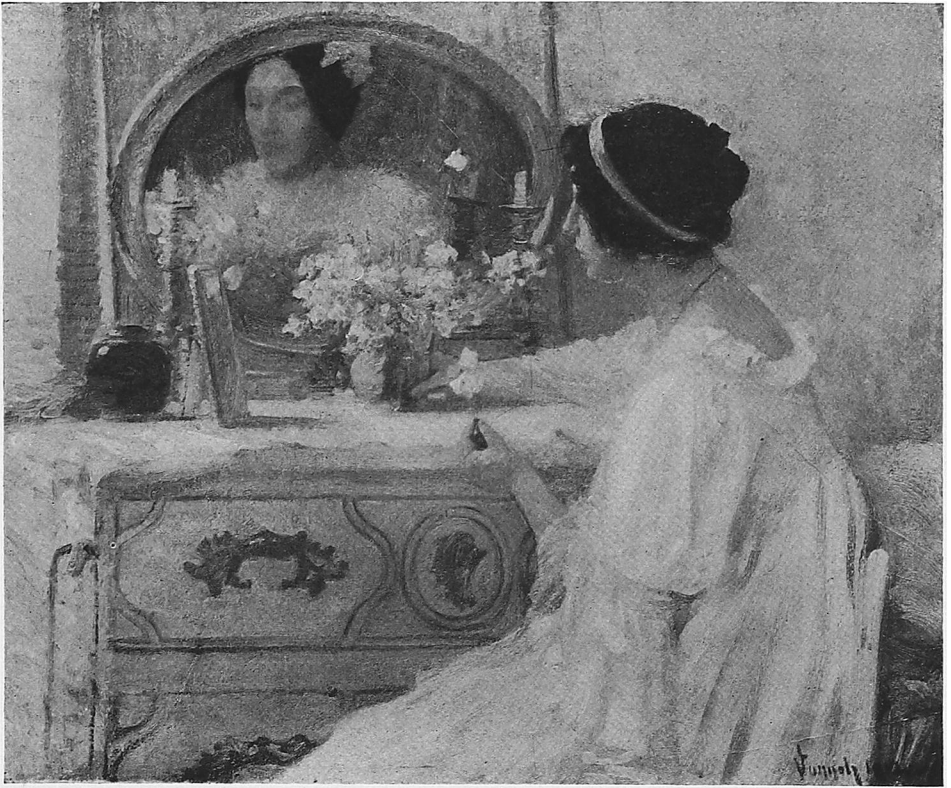
Among Mr. Vonnoh's landscapes, *Moist Weather in France*, *The Lure of the Fields* and *A Quiet Hour's Fishing* might be recalled as possessing unusually pleasing qualities. The latter especially is a misty, opalescent little gem of wood and stream, soft and delightful in tone and full of poetic suggestion.

Bessie Potter Vonnoh is represented with a collection of her well known small figures of women and children. They are full of life and sentiment and not so highly surfaced as to distract from their essential message of tenderness and grace. Some very effective toning in bronze, green and gold and brown blended effects as those wrought by fire, were observable on these little figures, and occasionally a finish suggesting alabaster.



"THE SONG OF THE EAST SHORE"
By EARL H. REED

Courtesy Art Institute



"SWEET PEAS"
By ROBERT VONNOH

Courtesy Art Institute

Her motherhood and child subjects are perhaps examples of her art at its best. Her dancers, though graceful, have not the vibrant vivacity and dramatic animation of the professional daughter of Terpsichore. They seem rather to be nice home keeping women in dancing poses. In portraying the charm of the finest type of women of quiet life the sculptor reaches the climax of her achievement, and it is a type whose subtleties are not so easy to render, at that.

Motherhood is a little group that can not fail to touch the heart of the observer. Its gentle dignity has a little feeling of the pensive, a shade of the inevitable patient suffering of motherhood, as the little ones cluster and cling to her skirts. *On the Sandman's Trail* is childhood personified, recalling the days when we were sleepy all over and could not keep the lids open as the

sandman stole by in the twilight. *The Dance* is graceful if not vigorous, and expressive of sweet refinement.

Earl H. Reed, the poet of the sand dunes, has a restful room, its walls covered with linen in natural unbleached tone, hung with his exquisite etchings of shifting sands, and lonely trees, singing waves and swirling clouds and the crows—one could never forget or omit the crows which he introduces so effectively into this their natural environment. His sand dune etchings are so many poems of nature in her lonely moods, sung by a heart that loves her.

His titles are as rhythmic as his etchings, bespeaking a double gift for art and letters. Mr. Reed is, in fact, known as a writer and the author of two books, "Voices of the Dunes" and "Etching: A Practical Treatise." He is a master of the art and

the craftsmanship of etching in all of its forms. Some of his plates are in the ordinary method, some are soft grounds, and some dry point, while many combine the various methods.

His *Song of the East Shore* is one of the most alluring of the sand dune series. Here the tossing waves are the central theme while the sands and the trees at either side are the accompaniment carrying out the rhythm of the song.

Troopers of the Sky is a dry point of unusual fineness with an aerial sweep of the upper currents beaten beneath wild wings. *Derelicts* and *A City's High Way* are fine examples of the appropriate use of soft ground as is also *Twilight on the Dunes*, each of these involving the achievement of effects of mass and shadow best accomplished with this method.

Chicago Smoke, black and dense in its shadows, with the masts of ships against the sunset and the stretch of water in the foreground is an etching of character, which grows in charm with study. The Field Museum series presents, what Mr. Reed regards as the best example of Greek architecture in the country, under varying skies and in different hours and seasons, and every aspect seems more charming than the last.

A Tryst introduces us to the crow, immortalized by Mr. Reed in etching as the Raven by Poe in verse. These black and rakish birds have a certain piratical picturesqueness, and a something of mystery and omen which makes them seem the last appropriate touch in a desert scene. This artist has made a study of these lawless but knowing marauders of the corn fields and his pictures are remarkable for fidelity to crow nature, psychologically as well as physically.

Mr. Reed is decidedly one of us, born in Illinois, educated at the Art Institute, and the creator of a series of prints of the sand dunes, the Chicago River, the Field Museum and other familiar scenes which we shall learn to love through an understanding of his etchings.

ing of his etchings. He has twice been an exhibitor at the Paris Salon where his art won recognition and appreciation.

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ON December the 21st a unique exhibition of stage craft was thrown open to the public. This collection of tiny scene models assembled under the direction of Sam Hume, artist and producer, is most effectively arranged in niches of a black painted wall, running boothwise, about a dark room. The only light is that on the miniature stages, which present model sets by Joseph Urban for the grand operas produced at the Boston Opera House and others by Livingstone Plant and Sam Hume.

On these miniature stages we may observe the drama of a new art for the theatre, behold the dawn of an era of simplicity and respect for the main essentials. To Gordon Craig, son of the great actress Ellen Terry, belongs the honor of having inaugurated a movement against the old cluttered and overly, or too precisely, detailed stage setting demanded by Sir Henry Irving. Brought up in the atmosphere of the theatre and accustomed to accept the ideals of the great Sir Henry, Gordon Craig developed the spirit of revolt against the traditions of a past generation that has been the cause of most reforms.

The new art of the stage answers first to the requirements of true art, making not so much for photographic realism to the last minutiae as for pictorial and dramatic effect. Reinhardt in Germany and Golovine in Russia are other exponents of this movement for more artistic stage settings. Mr. Hume, who was formerly an actor, after having appeared in the Greek theatre at Berkeley, California, and in leading roles at Harvard, went abroad to study farther the profession of dramatic art. Meeting Gordon Craig in London his interest became diverted to the art of stage settings and after studying with Craig in London and Florence he returned to America and opened a studio in Cambridge, Mass.